ONDON, May 4 .- What a joke it would be if the British stage censor should prove to have

strained at a diplomatic gnat

Special Correspondence.

IN LONDON THEATERS.



of the new stars of the day, dr. Walker Whiteside, comes a Salt Lake for a brief engagement beginning Friday evening next. His play will be "The Magic Melody," an entirely new drama. Mr. Whiteside has been climbing the theatrical ladder slowly but steadily for a number of years, and his attainments at last attracted the attention of the well known the-atrical firm of Liebler & Co., who are responsible for the success of Eleanor Robson and "The Squaw Man." That firm signed a long contract with Mr. Whiteside and his present tour is the result. In the play of "The Mag-ic Melody," Mr. Whiteside assumes the character of a young violinist and it details his struggles in his up hill fight to gain recognition in the world. The play is a romantic drama with a powerful plot and Liebler & Co, have given him a strong supporting com-pany. the attention of the well known the-

Maude Adams' engagement in Salt Lake is being advertised by her man-agers as "Five Trips to Fairy Land," beginning Monday, June 3, and end-ing Friday, June 7. At present only one matinee is arranged for, that of Wednesday afternoon.

We are to have one more taste of Shakespearean comedy before the season ends and it is a pleasure to know that it will be contributed by the charming actress, Miss Viola Allen. The comedy is "Twelfth Night," and the date will be June 30. It is something quite unusual to have three such stars as Maude Adams, Ethel Barrymore and Viola Allen tread so closely upon one another's heels in any city, and their coming will form a notable ending to what has been a notable theatrical season.

theatrical season.

The engagement of Mr. Harry Leighton and his company in "We Un's of Tennessee," ends tonight and the farewell will be said in a benefit to the company of "The Prisoner of Zenda." The next attraction at the Grand will be the appearance of Miss Laura Frankenfield, a popular young actress who comes from the east for an extended summer stay. Her opening play will be "A Daughter of Colorado," and Messrs, Pelton and Smutzer, the big theatrical managers of Denver who are handling the young lady's tour, claim that they have provided the star with a strong company and a beautiful production. The usual Wednesday and Saturday matiness will be given at 2:30.

Miss Frankenfield, herself, is a college graduate and comes from an old Pennsylvanian Dutch family. She made her initial hit in Ibsen's "Ghosts," and is said to be one of the youngest actresses that has dared to attempt the strong work in that great drama. Included in the list of her supporting artists are Mr. James H. Morrison, Frederick Bernard, Lewis K. Conaughy, Hugh S. Allen, L. A. Sears, Alice De Lane, and Miss Orette Alretus. Mr. Kent Bosworth, of the Leighton players, has also been engaged by Miss Frankenfield's managers and he will prove a strong addition to the company.

agers and he will prove a strong audition to the company.

The last week of the vaudeville season at the Orpheum which opens on Monday, gives promise of a litting climax to the series of entertaining bills which have made the past season at the State street theater so notable. The bill embraces two comedies, a European acrobatic turn, a couple of musical comedy offerings, one of those hilarious acts regarding nothing in particular, and some motion pictures. "After the Honeymoon," presented by Julia Kingsley and Nelson Lewis, is beoked as the headliner. Hayes and Johnson, in "A Dream of Baby Days," have a novel act that calls for the introduction of some good singing and some motion pictures. Then there is the "Boothiack Quartet" of singers, dancers and comedians, advertised as "the original." They have a number of peppery songs and one of their number is said to be an original comedian. The applause of the whole house promises to be the reward of the Fredericks Family, eccentric comedy acrobats from Germany. Of the act of Mr. and Mrs. Gottlob and company presenting "Government Bonds," the Denver Times says "in every line the characterization is so exact, so typical of American rural Me, so free from exaggeration, that one must give it high praise," Emerson and Baldwin, are a comedy pair whose advance billing hears the legend, "Display of dexterity and dementia," and the kinodrome.

Roy Clement's stock company which opens at the Orpheum a week

Roy Clement's stock company which opens at the Orpheum a week from Monday in Clyde Fitch's "Cowboy and the Lady," arrived this week with the exception of the leading woman, Miss Juli, Moore, and Gus Mortimer, both of whom are expected 



MISS LAURA FRANKENFIELD. Who Opens a Stock Engagement at The Grand Next Week.



YOUNG STAR MAKES A HIT.

Margaret Wycherly has captivated the public by her work in the stellar role of "The Primrose Path" now playing at the Majestic theater, New The play was writen by Bayard Veiller, husband of the star, and once a Salt Lake newspaper man, to fit her peculiar emotional powers, and has been put on as a try-cut for next season. The play is spoken of by the critics as fitting the actresse's powers very snugly, but there are various expressions as to its popular acceptance. The reading of the lines for which she has been cast, is, however, highly praised. Miss Wycherly appeared at the Orpheum in this city during the past winter, in a sketch which called for the display of her powers in delineating several different charac-

early in the week. The first rehearsal is called for Tuesday and from that time on there will be one or more plays in course of preparation throughout the season. The new company gives promise of being a distinctly strong one especially when it comes to the men, there being nine experienced actors among them.

Arnold Daly in which George Washington is the central figure. Shaw's conception of Washington is likely to be novel, and Arnold Daly representing the father of our country will be a unique spectacle.

Guy Standing, who is now leading man with Alla Nazimova, has been engaged by Klaw & Erlanger to play

## THEATER GOSSIP

Marie Tempest, it is said, will appear next season in a play by Alfred

Robert Manell is appearing in New York in a series of Shakespearean

Margaret Anglin sailed for Europe on May 4, to remain throughout the summer

"The Rose of the Rancho" is now in onth at the Belasco thea ter. New York.

Bertha Kalich is to appear in Percy MacKye's tragedy of "Sappho and "Sappho and Phaon" next season.

Teddy Bears are to be dramatized, and the piece is to be put on in the late summer or early fall.

Channing Pollock has written a play called "The Secret Orchard," which is

to be produced in New York in the fall. Francis Wilson will appear next sea-

son in a new play called "When Knights Are Bold." It is now running

W. S. Glibert and Mrs. Henry de la Pasture are collaborating on a new comedy which will be seen in London this summer.

Beerbohm Tree, it is said, is soon to produce Comyns Carr's dramatization of Charles Dickens' unfinished story of 'Edwin Drood.'

"Commencement Days," the new play in which Chrystal Herne is to star, is the joint work of Margaret Mayo and Virginia Frame.

Henry Miller and Margaret Anglin have closed their season, but will put "The Great Divide" on the New York stage again in August next.

Margaret Mayo has arranged a oneact version of "Under Two Flags" for Toby Claude, which Miss Claude will use in vaudeville next season.

John E. Kellerd, who is touring in "Hamlet" this season, had added to his repertoire "Much Ado About Nothing" and "Othello," playing lago in the

Lillian Russell will begin ber sec-ond season in the legitimate in Chi-cago next fall with a new play by George Broadhurst and Goerge V.

An action has been brought in New York against James O'Neill, the actor, for royalties amounting to about \$2,000 on the play. "The Voice of the Mighty," which he has been producing.

Ellis Jeffreys has obtained from Liebler & Co. the American rights to "The Sugar Bowl," by Madeline Lucette Ry-ley, and will make a tour under her own management next season,

Miss Maxine Elliott's next play will be by Henry V. Osmond, the English playwright, who wrote "When We Were Twenty-One." The initial production will take place in London next fall.

Miss Marie Booth Russell (in private ife Mrs. Robert Mantell), has completed a stage arrangement for Ibsen's trakedy of "Brand." The play will be included in Mantell's repertoire next

George Ade will elaborate his sketch, "Marie Covington," into a three-act comedy drama, and it will be used as a starring vehicle by Edward J. Connolly, who has been doing the one-act version in vaudeville.

Edmund Breese has signed a five-year contract with Henry B. Harris to be starred in a new production season after next. Mr. Breese has gone to London with Robert Edeson's ompany to play his original role in 'Strongheart."

Bernard Shaw is writing a play for

Guy Standing, who is now leading man with Alla Nazimova, has been engaged by Klaw & Erlanger to play the part of Charles Steele in the dramatization of Gilbert Parker's "The Right of Way," to be produced in the fall. The play will have its premier in Montreal Oct. 7.

It was reported last week that Richard Mansield had notified all the members of his supporting company, including those re-engaged for next season, that they might consider themselves at liberty. While Mr. Mansfield has practically recovered from his recent illness, he is not certain about his future health.

Hall Caine's 16-year-old son, Derwent Hall Caine, is appearing at the London Adelphi in "The Bondman." a dramatization of one of his father's novels. The boy plays three parts, a convict, a coast guardsman and a farm hand, and he is said to acquit himself engagingly. himself surprisingly well. He is to have an important role when "The Prodigal Son" is revived.

Cecilla Loftus, who used to be E. H. Cecilia Loftus, who used to be E. H. Sothern's leading woman, and who was the original Peter Pan in London, now turns a cartwheel and does some imitations for a big salary as one of the members of Joe Weber's company. Florence Bindley, who has played in melodrama and in vaude-ville, is starring at the head of her company, and is playing the xylophone to help out.

Charles Frohman has just returned from a short visit to Paris. He there concluded an arrangement with the author of "Les Buffons," by virtue of which he acquires the English rights, in addition to the American, previously secured, in that play, now drawing crowds to Mme. Sarah Bernhardt's theater. It is Mr. Frohman's intention to present the piece in London next season at one of his West End bouses.

Down at Ronkonkoma, R. I., Maude Adams maintains a small farm, If it were not for the fact that she is "the best piece of theatrical property in the world," she would devote her entire time to the life of a farmer. What time she can spare from acting, she spends on the farm and makes a business of selling pigs and poultry. She loves privacy, and the many St. Bernards she has on her piace are kept as much to ward off camera fiends as for pets.

Miss Margaret Illington will sever her connection with the John Drew company next week and take a much-needed rest at French Lick Springs. Her role of Nina Jesson in "His House in Order" will be played by Miss Mabel Roebuck. Next season Miss Illington is to appear at the head of her own company and will be first seen in an English comedy, "Dr. Wake's Patient," which will be rresented at the Lyccum Theater, New York, in September next, Miss Margaret Illington will sever

Sarah Bernhardt's supposed inten-Sarah Bernhardt's supposed intention to portray Mephistophiles has greatly interested the public, writes the Paris correspondent of Pall Mall. The queen of tragedy has a horror of stereotyping her talent, but there is little chance of it; she has presented most human characters. She has been a young and prospective emperor, a Danish prince, an empress, a queen, a modern mother, a saint and a sorceress. To be the evil one would be the natural complement of her roles.

Actors love a joke, particularly if it is at the expense of one of their fellow-players. Henry E. Disey delights in telling this joke on Wilton Lackeyer: During a performance in which they were both appearing, a box was occupied by a couple and a child, which began to cry at the beginning of the play. An usher immediately told the parents that if the child did not stop crying they would have to leave the theater, but would get their money back at the box office. The boy stopped crying, but when in the fourth act Wilton Lackeye comes on for a long scene the man turned to his wife and asked what the usher had said. Upon being told he quickly said to her: "Make Tommy cry."

letters, the scene of this piece by "Rosemary's" author is Boston in 1773, but the plot runs somewhat differently than the announcements led one to imagine. It is not a case of a young Englishman arriving in America to find that his partner in business is a girl, but a fair English damsel masquerading as "Mr. George."

She turns up in Boston to astonish the middle-aged bachelor who had supposed that his British partner was a man, and, of course, he falls in love with her and complications follow on account of the war clouds and the particitism of both "parties." However, Parker has written a likeable play, which should de well on both sides of the Atlantic, and Billie Burke is quite charming in it et the Vaudeville. The part of the American lover, by the way, was written orginally for E. S. Willard, but is played by Charles Hawtrey, who has sacrificed the most bewitching moustache on the English stage rather than be out of the picture. strained at a diplomatic gnat only to swallow a diplomatic came! He has forbidden "The Mikado," as all the world is aware, lest its revival should offend Japan, but who knows that he may not have risked international complications in another direction by licensing "The Girls of Gottenberg," the new musical play by George Grossmith and Ivan Caryll which is soon to be given at the London Galety?

This piece is partly based on the famous Koepenick hoax, which is well enough since nobody enjoyed the prank of Cobbler Veight more than William the second to none. But what will the kalser say when he learns that the main theme of "The Girls of Gottenberg" is his imperial action in sending a detachment of soldiers to act as dancing partners for the damsels of this German town, and that one of the characters in the piece is an exalted German personage?

Will the emperor instruct his am-

witching moustache on the English stage rather than be out of the picture.

The stage topic of the moment, however, remains "The Mikado." which now has been officially prohibited, not only at the Savoy, but throughout the length and breadth of the United Kingdom, as well. It will, accordingly, be played no more while the present government is in office, unless one of two things should happen.

The first of these is extremely unlikely, that is that W. S. Gilbert should follow a suggestion which has been put forth seriously and change the locale of his opera from Japan to some mythical country, and incidentally give it a new name. "The Shotgun" has been suggested for the latter, but it has been used in America already, and anyhow there is not the slightest probability that Gilbert would consent to transmogrify his famous piece in this way-even were his refusal to do so to be made a "casus belli" by Japan. There is, however, the other possibility, which is that the lord chamberlain, the real censor, should decide to withdraw his mandate against the "Mikado" owing to the tempest of ridicule which it has drawn forth. This tempest, which is not unmixed with disgust, is now at its height and today the prime minister will be asked ironically in parliament if, considering that "Hamlet" depicts a king of Denmark as a murderer, it also will be prohibited in view of the approaching visit of the present king and queen of Denmark to this country! Meanwhile, hardly a paragraphist or a music-hall singer in the land has failed to have a laugh at the censor, and both Mr. Redford and his official master would gain in popularity by removing the ban on "The Mikado" and letting Prince Rushimi and his countrymen like it or lump it, according to their mood.

There is no question about the sucpiece is an exalted German personage?
Will the emperor instruct his ambassador in London to protest against the Galety production? Probably not, though Tautonic susceptibilities are tender at present so far as England is concerned, and it really would not be much more inane to forbid "The Girls of Gottenberg" for fear of offending Germany than it was to shelve the "Mikado" indefinitely to avoid a rumpus with Japan. Meanwhile, report says that the Koepenick and Gottenberg incidents have combined to make a decidedly attractive musical play, and, as usual in London, nowadays, the bright particular star of the piece is to be an American girl.

There is no question about the success of 'Brewster's Millions' in England, any more than there is about the success of 'Mrs. Wiggs of the Cabbage Patch,' or about the success of Clyde Fitch's 'The Truth,' or about the interest taken in Marlowe and Sothern. Evidently this is the American season in London drama. The audience at the Hicks theater laughed whole-heartedly from beginning to end of 'Brewster's Millions' on the occasion of the first performance this week. Of course, captious critics complain that it isn't a "comedy" as described on the playbill, but a farce, and that it isn't reasonable, and that the success is chiefly due to Gerald du Maurier, who took the part of Brewster, and to the famous yacht scene. But there is no doubt about the delight of the audience.

CURTIS BROWN.

## bined to make a decidedly attractive musical play, and, as usual in London, nowadays, the bright particular star of the piece is to be an American girl. This is May de Sousa, who started her London carser last season as the "principal girl" at Drury Lane, and who afterward appeared as the heroine of "Castles in Spain" at Terry's, and later as O Mimosa San in the revival of "The Geicha" at Daly's, Since then she has made a trip to the United States, but her present contract with George Edwardes is a lengthy one, and it will be some time before she is seen in her own country again. In "The Girls of Gottenberg" she will play the part of a young woman who changes places with somebody else in order to avoid a convent and go to a ball, and, of course, disconcerting results follow. The Koepenick incident furnishes most of the first act of "The Girls of Gottenberg," which, of course, will be tried in America in case it pleases the Galety's patrons. Edmund Payne will be the humble artizan, Max Moddlekoff, who masquerades as the emperor's envoy, and George Grossmith, Jr., the exalted personage. Both are sure to be very funny, but not too funny, one hopes—for the sake of Anglo-German relations and the peace of mind of the lord chamberlain. That Miss de Sousa will shine in "The Girls of Gottenberg" probably may be taken for granted, and meanwhile, large hits have been made during the past week by two other American girls in London—the one in musical comedy, the other in comedy without music. Marie George, in fact, carried off most of the honors of "Lady Tatters," the new "light opera" by Walter Staughter produced at the Shaftesbury last night, and Billie Burke added to her laurels at the beginning of the week by a very attractive performance in Louis N. Parker's play, "Mr. George" at the Vaudeville. As stated already in these How Thomas Writes Plays.

mood.

II OULD you like to write a play? It's a pretty difficult job, but think how many persons have become rich from it, says the Kansas City Star. Not so many years ago. Augustus Thomas, author of "The Other Girl." was a reporter for the Kansas City Times. Today he has uoney to waste -that is, if he has saved any of itand all from writing plays. Here's what he says about his art:

"There are three ways of writing plays," said Mr. Thomas recently, "The first kind of writer starts out with a story he can get anywhereit need not necessarily be his ownand then he sets to work to give life to that story. The second kind of writer is the one who finds or conceives a very strong situation and writes up to that and down from it. The third type is the one who starts with a set of characters, or with one

with a set of characters, or with one character, and lets them work out their own story."

"And which type of man are you, Mr. Thomas?" asked the interviewer; "which of the three methods do you employ in writing plays?"

"The third." he replied, laconically. "I begin with a group of characters and let them live together for a while, and they make their own story. If the public is disappointed, I'm not, for I have no idea how the thing will end. I haven't thought how it will work out—they develop their own story, you see. Under these conditions, if a man tried to bind his characters by conventions, they would specify the state of the these conditions of the state of the these conditions.

acters by conventions, they would smell of the theater. "How long do I think about my characters? Oh. that depends; some

characters? Oh, that depends; some times a year, sometimes two; sometimes not longer than six months. The work of a play is all done when the writing is commenced. That is the mere mechanical part."

After Mr. Thomas has his dramas well in mind—when his dream-people bave lived together, have joys and serrows, and developed, through situations, a plot, he sketches the story orally to the manager for whom he is writing the piece. If this resume proves satisfactory, he then writes a scenario, a composite victure of the piece, and then follows the play in detail, scene by scene, act by act, in regular sequence.

actall, seene by scene, act by act, in regular sequence.

"The division into scenes and acts? Oh, it isn't a question of division, but of construction. Scenes are a necessity. They are the anatomy of the thing. You can't measure them off with a yard stick."

"Does your environment affect your work?"

"Other things being equal it does

your work?"
"Other things being equal, it does not. I can work and write anywhere. As for incidents which suggest my plays, as a man gets along in life he draws on his own observation; every bit of experience, of travel, is valuable to him, and he never I lows when he is soing to need it."
The length of time for writing a play after the mental construction is complete differs, of course, depending upon circumstances. Mr. Thomas has been known to write an act in one

been known to write an act in one night, while sometimes he is busy on one as long as a month.
"Do you like writing to order, or would you prefer to follow your own nellination?"

would you prefer to follow your own inclination?"

"Yes, I like it." answered Mr. Thomas thoughfully. "if I am writing it for any actor with a strong, inspiring personality. Thomas W. Ross, for instance. It is a great pleasure to write a play for him. His personality is so strong, so full of inspiration."

"While writing a play for some particular actor must be a great guide to you in the matter of character work, do you not find it a restriction that sometimes hampers you?"

"Yes, I do, of course, but one offsets the other; it's a compensating thing," replied the playwright.

Asked if, when actively at work on one play he ever gives thought to another, the dramatist replied:

'Sometimes an alien character

comes to me, but I never allow it to obtrude too forcibly upon my imagination or to intrude into the work in hand. I'm no great dab at psycology. They talk a lot about the subjective mind: I don't know much about it," he laughed.

When writing a play Mr. Thomas does not give his characters literal names. He leaves the christening as one of the finalities. Instead, he designates his hero as "A Man," his heroine as "A Woman," while a secondary male character might appear in the first draft as "His Friend" and the opposite female character as "Her opposite female character as "Her friend." These names bear the same relation to the people they stand for as a modiste's dummy models do to the frocks which are suped and fit-

the frocks which are emped and fitted upon them. They serve for the fittings and the drudgery.

"Do you get as much pleasure out of a big hit now as you did the first time?"

"Well, it is different," he answered,
"At first the pleasure is like that felt
in a successful 'stunt' of any kind,
but after a while you get used to it
and look at it more as a plain business proposition.'

ness proposition."

Speaking again of his characters "working out their own salvation," Mr. Thomas cited the case of "The Earl of Pawtucket," which was written for Lawrence D'Orsay.
"Naturally," said the dramatist, "you take an Englishman of D'Orsay's pronounced type. Then you associate him in your mind with a girl. Next the questions arise: "Who is she?' What is she?' and the story begins to work itself out?"

Mr. Thomas said that he is always looking ahead about a year, and

looking ahead about a year, and keeps working ahead of the market at least that time.

Didn't 'Member.

"Mamma says for you to please tell when it is 4 o'clock, for she says I must come home then." said our neighbor's wee daughter, when she came over to play with our children one afternoon. When the time came, I reminded her of what her mother had said. "Oh, mamma said if 'membered, but I don't 'member,' said the child, and kept on playing.— Chicago Tribune.

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## Mr. Walker Whiteside to Appear in Modern Drama



to modern drama and says he will make that his life work. For the first time he is essaying such a role, and he has not one regret for the classic or ro-

that his life work. For the first time he is essaying such a role, and he has not one regret for the classic or romantle plays.

Walker Whiteside is of the medium height, yet his physical being impresses one with the idea of considerable reserve force. Quiet and calm-eyed, he looks the man whom no amount of labor in prospect could terrify. The type that would reply when told an apparently impossible task was in prospect: "When shall we begin?"

"I went upon the stage before I was is," said Mr. Whiteside to a representative of The Times.

"For years before that I had thought and dreamed of what I might do if given the opportunity. It was in Chicago, years ago, that I first met Irving, and I sat in the gallery night after night and studied him. Then, quietly, I appealed to his manager and I was given an opportunity to act as supernumerary and get closer to the great man and to study him at first hand, and from another angle of view. In the months that passed I studied and declaimed, and then I got together a little company and went out to play 'Hamlet.' It looks odd now when I think of the seriousness of it all, It had its effect, however, in fitting me for better things, and then I had the chance to go to New York and play there at the Union Square Theatre. I did 'Hamlet.' of course, and the time was not ill spent. From that I went about the country, playing where I might, and next I cessayed 'Richard III.' One may look back at those early years and smile a little, but it has all had its effect in the building of what I may call my character. In the latter days I became more confident and I essayed 'Richaelieu.' The character of the willy cardinal appealed to my youthful fancy and I made him a close study. What was the result can hardly say, but he satisfied me for the time being. Perhaps much of

ENERALLY those who have won fame in any branch of art are indelibly marked with some oddity of personal appearance or temperament, but one may search Mr. Walker Whiteside from his calm, self-possessed eyes to the soles of his active feet and find nothing out of the ordinary. He lives his quiet life on the stage or in his home and strives to make nothing bizarre of either. He spends his spare time in the open air, and in consequence the hard work that he has done has had no effect upon him. He is as youthful today in his aims and ambitions as when he first set foot upon the stage. Yet here is a man who has created seventeen characters and has played Hamlet more than one thousand times, and now, having, he believes, laid the groundwork for something different, he turns calmily to modern drama and says he will make that his life work. For the first time and argument I received was due to the honest efforts to help me made by Nym Crinckle of The New York World and Hilary Bell of The New York Press, Both of the ment out of their way to assist me by kindly criticism and sincer encuraging overds. Next I turned assist me by kindly criticism and sincer encuraging overds. Next I turned assist me by kindly criticism and sincer encuraging overds. Next I turned assist me by kindly criticism and sincer encuraging overds. Next I turned and I made of the Jew as careful a character, and I made of the Jew as careful a character, and I made of the Jew as careful a character, and I made of the Jew as careful a character, and I made of the Jew as careful a character, and I made of the Jew as careful a character, and I made of the Jew as careful a character, and I made of the Jew as careful a character, and I made of the Jew as careful a character, and I made of the Jew as careful a character, and I made of the Jew as careful a character, and I made of the Jew as careful a character, and I made of the Jew as careful a character, and I made of the Jew as careful a character, and I made of the Jew as careful a character, and I made of

drama and did The Cousin of the King that Paul Kester wrote for me. Then came a new version of Eugene Aram, which I arranged with the assistance of Mr. Kester. I was growing older then and gradually I came to a better realization of the work I had set out to do I never missed an opportunity to see the great artists, and I think now with gratitude of the kindly encouragement they gave me, which stirred me to still greater efforts. I remember the beautiful and talented Emma Abbott watched my performance of 'Hamlet' one afternoon, and then and there I thanked her in my heart for coming. That night a messenger came to my hotel with a note. It was from Miss Abbott, and all it contained was the words 'Conquer or die.' I treasure that note, and it lies with others that have given me stimulus when things seemed dark.

"Next came the play. The Man in Black,' and I made as much of that as lay within me and I followed it with the 'Red Cockade,' which won instant favor. 'Heart and Sword' followed these, and I was now fairly enwrapped in the romantic drama. Then came 'Robert of Sicily,' a slightly different type of play and one which gave me new material to work upon, find I next essayed 'We Are King.' Having proved the success of this, I found I had a fairly comprehensive repertoire, but nothing modern in tone anywhere; and, to tell the truth, I did not regret it at that time. I had arranged a new version of David Garrick's Love, 'tried that and found pleasure in it. As the famous actor I feit that here was a character that I could work my will upon, and I did my best. That exhausted my list of classic and romantic plays, and it was then I decided to end my course of preparation, so to speak, and try what I could do in really modern play and modern par, Liebler & Co., and here I am, and here is the play, "The Magic Melody."

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